

News of Photoplays and Photoplayers

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Future Fortunes of the Films

Where Past Performances Give Assurance of Coming Triumphs.

The Eyes of the Conservative Opening to the Aid the Motion Picture Can Give in the Advancement of Art and Science.

Everyone sees a wonderful future in store for the motion picture, but not everyone estimates that future by the extraordinary record already achieved in the advancement and improvement of motion picture methods.

A better calculation can be made of what we may expect in this field within the next ten years by a brief review of some of the progress made during the past decade, or less than a decade, for it is only about five years ago when motion pictures were a novelty to the majority of the public. There are many people to-day, the best people too, because they belong to that conservative portion of the public whose approval is the hardest to get, and for that reason is most valued—there are many such people whose notion of motion pictures is associated almost wholly with the cheap shows in the poorest neighborhoods, that seem to these righteous ones only breeding places and resorts of the criminal class. There is a real duty before the leading men and women in the motion picture field to break through this prejudice in the minds of these conservative people and point out the marvelous opportunity of the motion picture, not only as a means of amusement, but as an actual missionary agent in almost every department of life.

It has already been put to use not only as a teacher in the schools along strictly educational lines, but as an instructor abroad in many fields of knowledge and information, such as mechanics, surgery, agriculture, botany, in short, in every department of science and nature whose exact and realistic illustration is a necessity for accurate knowledge on the subject. This is a fact that is being recognized better every day, and the most enlightened people are becoming converts to it. Very recently the town councilors in an exclusive and aristocratic suburb of Boston, which had never allowed motion pictures of any kind within its borders, listened to and approved the plans of a leading social worker in New England to use the motion picture as a means of social uplift among the lower classes.

Such people as these are sometimes expatiating with their prejudices and what we call their narrow-mindedness about things that don't match up to their own conservative standards, but, after all, their approval, when it is won, is worth ten times as much from a practical as well as from a moral viewpoint as the approbation of that other part of the public which has no standards at all and will accept anything it gets, good, bad or indifferent, as long as it is amused for the moment.

This changing viewpoint has been won by the motion picture purely on the merits of its actual improvement from day to day during the past five years, both in its mechanical and physical devices for illustrating art, science and the drama, as well as in the raising by slow but persistent effort of its moral tone. As to the latter standard, the best proof of the sincerity and determination that the leaders in this field are showing in this matter was expressed recently in an interview with the vice-president and secretary of the Vitaphone Company, Mr. J. Stuart Blackton, who said: "I have always instructed my directors not to make a picture or permit anything in a picture that I would not allow my small daughter to see."

"But bad morals are, as a matter of fact, bad art, and bad art is a quicker failure in the motion picture business than in any other because it shows up so glaringly. It does not have the side diversions of the vaudeville stage to partly conceal it or distract attention from it, but reveals its defects on the screen with relentless realism."

However, the motion picture is pushing rapidly into other fields than that of pure amusement. It will never supersede the legitimate drama in spite of its enormous successes in the field of amusement. But it has the whole world before it outside of this, or rather besides this. As an educational agency it promises to cover every phase of information and instruction from the kindergarten to the pulpit. Our own educational department is rapidly assuming the most important place in our business.

"All mankind will soon be going to school all over again, and the teacher will be the motion picture, eloquent as life itself, and as true to nature as the perfection of modern invention can make it."

Seattle is about to break all records in this country, if not in the world, by building two palatial homes for pictures, each of them to cost, when ready for opening, \$500,000. One of these will be erected in the Metropolitan district, the other at the corner of Fourth and University Streets.

DARING PLUNGE OF AN ACTOR FOR THE PICTURES DOWN PENOBSCOT'S FALLS

Productions Coming From Mutual Program Studios—Strong Protest Against Criticism That Is Unfair and Untruthful.

A plunge over the Stillwater Falls, on the Penobscot River, Maine, in an open boat, is Rodman Law's latest feat, performed during the production of a coming Reliance, Mutual Program, release. The fact that only one man had ever gone over the Stillwater Falls alive and was rescued in the rapids below, a raving maniac, did not cause Law to even hesitate. Law pushed off from shore in a small boat, paddling with a single oar as calmly as a college boy in a birch-bark canoe. He managed

C. J. Hite, president of Thanhouse, Mutual Program, has made a few caustic comments on a Chicago newspaper's account of a recent Thanhouse release. He says: "The moving picture was taken at the steel works, is a so-called industrial film, and illustrates the operation of the various safety devices. There is a very slight story in it to keep the spectator's interest strong. In the first place, the correct title was 'An American in the Making.' Of course, the paper did not



Rosemary Theby in "The Tangled Web" (Reliance)



Augustus Carney (Essanay)

to stay in the boat until it had almost reached the bottom of the falls, when he shot into the whirlpool like a cannon ball. For several seconds he did not appear. His hand and arm then became visible, and Director Lewis heaved a sigh of relief as he saw that his daredevil actor was not only alive but swimming strongly with the swift current. A boat put out from shore and approached the rapids as closely as possible, but Law quickly measured distances with his eyes, and swam toward his own boat, which, although almost swamped, was still capable of sustaining his weight until the worst part of the rapids had been passed and he could be taken in charge by the rescuing party.

Miss Louise Glaum, formerly leading woman with Nestor's Comedy Company, is now appearing in Kay-Bee and Broncho films (Mutual Program) under the direction of Thomas H. Ince.

Adam Kessel, Jr., president of the New York Motion Picture Corporation, has purchased the Orson, a veritable floating palace, and intends sailing it to his home on Lake Champlain this summer.

Upon the completion of the three-reel feature "Half a Chance," by the Reliance Company, Mutual Program, Manager J. V. Ritchey invited its author, Frederick Isham, to visit the studio. After seeing the picture interpretation of his novel, Mr. Isham became greatly interested in motion pictures and has promised to write a story especially for screen production. Manager Ritchey succeeded in interesting Forrest Halsey in photoplay writing by first buying the rights of one of his magazine stories and then showing him how well his ideas could be carried out by the art of the silent drama. Mr. Halsey has been a regular contributor of Reliance picture dramas ever since.

When Thomas H. Ince made the Battle of Gettysburg for the New York Motion Picture Corporation, he crowned a long series of artistic triumphs with a masterpiece. The genius of this producer is indeed shown in this awe-inspiring spectacle. One sits in silent wonderment as thousands of men struggle to the death, and the crash of the cannon, the glint of the bayonet and the crack of the musket are imparted as vividly to the imagination as though the actual conflict was raging before one's very eyes.

Anna Little and Snowball, the beautiful white horse of the Broncho and Kay-Bee outfit, are inseparable. Her command over the animal is remarkable and they make a pretty picture, appearing in practically all the Kay-Bee and Broncho pictures.

A new interpretation of "The Rosary" for Reliance, Mutual Program, which has been occupying Oscar Apfel's attention, promises to be of more than passing interest, especially as Forrest Halsey is responsible for the scenario.

care to get the title of the picture correct. Neither Mr. Gleason, superintendent of the Gary Mills, nor his daughter insisted on changes in the announcements made in connection with this film, and the film does not tell the story of the superintendent of the Gary Mills (Mr. Gleason) and it does not show that the superintendent has a beautiful daughter of marriageable age, nor portray the winning of this daughter (Miss Gleason) by a man who rises from the ranks of factory life.

"As a matter of fact, the film merely tells the story of an immigrant who gets a job in the steel works and is enabled in time to buy a little house and marry a young school teacher. The whole article is an injustice to Mr. Gleason and his daughter, who did not figure even remotely in the film."

A man entered the offices of the New York Motion Picture Corporation last week and demanded an immediate audience with the scenario editor. This being granted he produced a script from his pocket which he declared would make a great Broncho feature. The overworked editor scanned it and found that among the minor details it called for the use of the Panama Canal, the New York Public Library, the United States Mint. The man was considerably surprised when the editor gently turned him down and gave it as his opinion that scenario writers were handicapped by lack of co-operation on the part of the producers.

A couple of weeks ago the Thanhouse, Mutual Program, producers saw a likely looking fat man in an electrician's overalls, took him over to the New Rochelle studio and gave him the star part in a picture! Artists often discover types this way on the streets, but the present Thanhouse instance was likely the first in which such a "find" was given a feature acting part. The "find" was John Wallace, who weighs 350 pounds and causes no end of laughter in "Why Babe Left Home," as the finished film has been called. The part is of a fat boy who is disinherited by his lean father and who tries to pick up a living by carrying a restaurant sign reading "You can tell by looking at me that I eat at Donnelly's."

The largest building in the world devoted to the exhibition of motion pictures is the Gaumont Palace in Paris. Every night it is packed with five thousand spectators. Seats range in price from two cents to five dollars for a box.

Off to the Far North for Films

Journeying to Unknown Tracts for Pictures for Essanay.

George K. Spoor, president of the Essanay Film Manufacturing Company, has had in mind for some time past the exploiting of the Mackenzie River and other unknown far northern tracts by the camera. He has waited until the most favorable opportunity presented itself. This has been offered recently, when a party, composed of James K. Cornwall, B. K. Miller, Emerson Hough and G. B. Fraser, set out on an arctic trip, which will cover a route of eight thousand miles by the time they return, four thousand of which passes through practically unknown territory. James K. Cornwall, widely known as "The Prophet of the North," is the member of Parliament at Ottawa for Alberta. B. K. Miller, the millionaire sportsman and big game hunter, of Milwaukee, is also noted for his researches as a naturalist. Emerson Hough is the author of several works of fiction. G. B. Fraser is a halfbreed Indian. His



"Poleon the Trapper" (Nestor) Clara Kimball Young (Vitaphone)



"The Angel of Death" (Imp)

knowledge of the far north and his familiarity with the language of the natives, will make him a valuable member of the party. Essanay is represented in the group by C. A. Lupert, an expert camera man, who will take motion pictures of every incident and scene of importance during the entire route. This is the first time that a camera man for motion pictures has gone down the Mackenzie River, or ever isled other unknown tracts that will be traversed by the party.

With the resignation two weeks ago of Miss Leah Baird from her position as leading woman with the Vitaphone Company, to join King Baggot of the Imp Company, another well known and highly popular star has been added to the list of those now appearing regularly in productions of the Universal Film Manufacturing Company. Miss Baird has sailed for Europe, where she will join Mr. Baggot and Mr. Brenon, and appear in a series of pictures which will be produced in England. This series, which marks a new epoch in foreign pictures produced under the direction of American manufacturers, will take up in detail much of the important history of England and will be staged in localities where salient events of the English dynasty of the last two hundred years actually occurred.

Clara Williams, native daughter of golden California and former leading woman for the Lubin Company, is now a fixture of the Universal Company, in pictures depicting Western life. Miss Williams, in addition to being a deer rider, is also an enthusiastic motorist, swimmer and tennis player.

Harold Lockwood, who played the leading role in "The Capture of Aguinaldo," has been nicknamed "the Claude Eclair of the Universal forces." In the scene where he leads the American scouts up the rocky canyon sides he looks just like his hero rival, Desperate Desmond. Mr. Lockwood affects to advantage the same hyperion locks, black flowing necktie and good looks generally.

WORK OF PHOTOPLAYERS AND FILM PRODUCERS TO WIN PATRONS' FAVOR

Universal Film Company Secures a Spectacular Triumph in "The Curse of Buddha," By James Dayton.

Extensive building improvements are now under way at Universal City. One of the principal features of the work is the erection of a stage, covering sixty-five feet, easily the largest in any motion picture plant. It has the added and new feature of being accessible for use as two forty-foot stages, an eighty-foot space being available from one angle and 120 feet from another. Close to this stage and adjoining the new business office, eight dressing rooms are in course of construction, which are to be used by Director Turner and his company. A new projecting room, complete in every detail, also has just been completed.

Glen White, whose handsome figure and classic features have made him one of the foremost masculine figures on the motion picture stage, has returned to America, after a six months' sojourn

Edwin Careur, of the Lubin Company, made his first appearance on the stage of life thirty years ago in Texas under the auspices of a Texan father and a Chickasaw Indian mother. Before beginning to act for the screens he was for several years on the regular stage in stock and with Otis Skinner, Chauncey Olcott and Kitty Gordon. He is nearly six feet tall, lithe and brown, and the ladies say he's handsome.

All the London sales agents of American film managers report that they are doing excellent business. Mr. B. Nichols represents Biograph, Lubin and Kalem; Mr. H. A. Spoor the Essanay Company; Mr. G. H. Smith the Vitaphone; Mr. Montagu the Selig, and Mr. Harrison, with headquarters out on Clerkenwell Road, the Edison Company.

Lionel Adams has become one of the Lubin picture players. He has been at various times a member of Julia Marlowe's, Annie Russell's, Wm. Gillette's and Mrs. Leslie Carter's companies. As John Storm in Hall Caine's "The Christian," Joe Brooks in "Paid in Full" and Richard Ward in "The Spendthrift," he will be remembered by all theatre-goers.



Marion Ferel (Majestic)

Mrs. Clara Reynolds Smith has joined the forces of the Essanay Eastern Stock Company at Chicago. She has played in theatrical stock companies in most of the leading cities of the United States and is noted for her grande dame and character presentations.

A motion picture machine was set up in the Consistorial Hall at the Vatican a few days ago, and Pope Pius X, surrounded by his sisters and niece, the Papal Secretary of State and other Vatican dignitaries, enjoyed a view of many interesting scenes. He watched the passing show with animation, and at the end called attention to the progress of science, which permitted the unfolding of the wonders of the world before even a prisoner like himself.

President Block told a writer for "News of Photoplays and Photoplayers" that Kinemacolor is going into the "feature film" field with a vim that bids fair to cut a wide swath before the summer time is over. The popular success of such three-reelers as "Steam," which was introduced at Carnegie Lyceum, New York, as a sort of prologue to the Panama Canal pictures, "Nathan Hale," "The Scarlet Letter," which is a sensation in New England, and "Dr. Jekyll and Mr. Hyde," which has broken records, inaugurates a new policy. Exhibitors have found these big feature films in natural colors get better results and draw audiences from farther afield than the usual short film programs made up for mere parochial patronage. Accordingly they are running reel "features" for several days at a time, and even for full week runs with good results.

"A Brother's Loyalty" (Essanay) tells a strong story of fraternal constancy, devotion and sacrifice, presenting striking scenes from the criminal haunts of a great city. Among the most stirring of these scenes are "the light in the pool room," "the brother's sacrifice," "the arrest," "the discovery of the counterfeiters' den," and "the pardon." Francis X. Bushman enacts the simultaneous dual role of Paul and Hal, the twin brothers. In this double characterization of the twin brothers, Mr. Bushman actually impersonates two different characters at one and the same time, an achievement unprecedented in the history of the photoplay. This feature alone will give "A Brother's Loyalty" a strong claim to popular favor.

Stories Pictured by the Newest Films

A Romance in Which Two College Girls Play the Principal Roles.

Outcome of Parson Jim's Visit to a Hoot Owl Dance Hall—The Daily Life of a Poultry Farm Depicted on the Screens.

"The Fraternity Pin" (Majestic)—The president of the fraternity in the girls' college was very pretty, and her family was rich, but the reason why she was the most popular girl in college was not the possession of wealth or good looks, but because she was instinctively the protector of the friendless.

There was one shy little country girl who regarded the college idol with mingled awe and admiration. She was timid and retiring, and her lot in college would have been a very lonely one if the fraternity's president had not taken pity on her. A firm friendship sprang up between the two. The college leader helped her protegee with her studies and even was instrumental in securing the girl's election to the fraternity.

The country girl left college and married a rich man, who died a few years later, leaving her independently wealthy. The widow had many handsome jewels, but the one she prized most was a little gold pin, the emblem of her membership in the college fraternity. The pin was missing one day and the widow, thinking that she might have lost it in the street, telephoned to the police. Soon word came that the pin had been found and she hastened to the police station to claim it.

The lost pin was not hers, but it was the emblem of the same college fraternity. The woman who had been arrested when she attempted to pawn it stood nearby in the custody of a policeman, her face averted. The widow, anxious to know who the owner of the pin could be, stepped forward and gazed into the prisoner's face. Their eyes met and the wealthy woman recognized in the unfortunate the college favorite of years gone by, the fraternity president who had been her friend. Misfortune had come upon her, her parents and fortune had been swept away, and she had failed in the battle of life.

The ragged woman and the lady of fashion left the station together, and the "most popular girl in college" found a home and loving care with her former protegee. She was proud and did not want to accept any favors, but her protests were silenced by a loving kiss from her benefactress and a reminder that they were both sisters of the same fraternity and sworn to aid one another. And so the friendship which had begun in college ripened in after years into lasting love.


"California Poultry" (American)—Picture opens with some views of model housing, shows incubator eggs three days from hatching, chickens one day old, with some splendid views of California's largest hatchery, having a capacity of 165,000 chickens. The process of feeding and a group of 2000 expensive white leghorns make interesting diversions. A number of leghorns, all of which have world prizes, are included. All this occurs in the famous Petaluma district.

The scene of action now switches to the Pasadena district, long noted for its tremendous chicken facilities. This district caters to Los Angeles and vicinity and makes enormous shipments eastward. The Anthony poultry plant is a model of its kind. Here we find the finest specimens extant, including barred plymouth rocks, buff orpingtons, partridge wyandottes, white wyandottes, buff wyandottes, white plymouth rocks, light brahmas, Rhode Island reds, light brahmas, black langshans and many others. Other fowl come in for consideration, too, and some delightful pictures were obtained of white muscovy ducks, Burt's white mammoth pekkin ducks, mammoth bronze turkeys, a prize winning golden pheasant, Chinese, golden and ring neck pheasants, some varieties of bantam cockerels and a numberless variety of other fowl. The picture winds up with "The Ultimate Consumer," two very happy darlings making the most of a fried chicken.

"Parson Jim's Baby" (Kinemacolor)—When Parson Jim invaded Hoot Owl, Ariz., he found the saloon and dance hall the principal industries. Starting a revival in the latter place, he rouses a spark of religion lying dormant in the breast of Molly Brandon, wife of the "bad man" of the camp. When he is driven out and Molly follows him like a dutiful wife, she leaves her little daughter in the care of one good Parson Jim. With the little girl, the Parson starts proselyting until finally, after fifteen years, he has driven out his bitterest rival, the rum-seller, and converted the dance hall into a church. There the Owl gathers for worship—not noting the worn and weary woman who slips into a rear pew.

But after benediction, while Parson Jim is bidding "good night" to his happy parishioners, the organ in the supposedly empty church begins playing "Lead, Kindly Light." Recalling that hymn when he started his revival fifteen years before, Parson Jim returns to find that his "lost sheep has returned to the fold."

Judge of the rejoicing when the long-lost mother clasps "Parson Jim's Baby" in her arms, and the concluding picture shows her final resting place in the "God's Acre" which has replaced the "Bad Man's burying ground."



Public and Exhibitor Alike Prefer Mutual Program



ESSANAY

LEGITIMATE RELIANCE DRAMA
FIVE-A-WEEK
SEE THEM AT YOUR THEATRE



DEMAND THAT UNIVERSAL PROGRAM